



# Royal Academy of Music.

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Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

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REPORT OF THE PROCEEDINGS

AT THE

ANNUAL

Distribution of Prizes

AT

QUEEN'S HALL,

ON

FRIDAY, 18TH JULY, 1913.

Journal of the

Exploration of the

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by

John Smith

Vol. I





## The Royal Academy of Music.

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THE prizes awarded to the successful students at the Royal Academy of Music were distributed on Friday, July 18, 1918, at the Queen's Hall, by The Duke of Connaught (the President), in the presence of a large and distinguished gathering. On his arrival His Royal Highness (who was attended by Captain Boscawen) was received by Mr. Alderman E. E. Cooper (The Chairman), and other members of the Governing Body, with whom were Sir Alexander Mackenzie (The Principal) and Mr. F. W. Renaut (the Secretary). After the company were seated—the Duke occupying a reserved chair facing the platform—Miss Evangeline Livens (the Ada Lewis Scholar), presented beautiful bouquets to Mrs. Cooper, Mrs. Threlfall, and Lady Mackenzie. Among those present were Mr. Charles R. W. Adeane, Sir William E. Bigge, LL.D., Mr. H. Entwisle Bury, Professor Sir James Dewar, LL.D., F.R.S., Mr. Ernest Mathews, Canon Edgar Sheppard, Mr. Charles Mortimer, J.P., Mr. Geo. G. T. Treherne, Mr. Robert Ward, Mr. Philip L. Agnew, Mr. Oscar Beringer, Hon. R.A.M., Mr. Frederick Corder, F.R.A.M., Mr. Frederick Geo. Fitch, J.P., Mr. Frederic King, Hon. R.A.M., Sir Alexander C. Mackenzie, Mus. D., Mr. Tobias Matthay, F.R.A.M., Mr. Edward W. Nicholls, and Mr. Hans Wessely, Hon. R.A.M.



A selection of music was given by the students, the programme being as follows :

"LIEBES-SCENE," Canzonetta, from *Serenade* (Op. 12)

for String Orchestra ... .. *Victor Herbert*

THE ENSEMBLE CLASS.

Under the Direction of Mr. HANS WESSELY, Hon. R.A.M.

THREE-PART SONG for Female Voices

"A Song of Morning" ... *Mackenzie*

The Misses ELSIE CORAM, ELEANOR EVANS, MARJORIE FORD,  
NELLIE INNES, MARIANNE BRAHAM, NINA ARONOFF, BEATRICE  
BUTTLE, ELAINE SCARRATT, MURIEL MICHELL, KATIE SIMPSON,  
IVY HOLT, and SYBIL FLUX.

Under the Direction of Mr. EDWARD ILES, Hon. R.A.M.

LEGEND—Trumpet ... .. *Orlando Morgan*

Master HARRY ALEXANDER.

INVITATION A LA VALSE—Two Pianofortes *Weber—Corder*

Miss EVANGELINE LIVENS and Master EGERTON TIDMARSH.

Accompanists—Miss MARJORIE HERMON and  
Master EGERTON TIDMARSH.

SIR ALEXANDER MACKENZIE, who was received with cheers, afterwards delivered an address. He said: "Your Royal Highness, Ladies and Gentlemen,—When our President honoured us by his presence a couple of months ago—at a time of great domestic anxiety, now, to the relief and content of the nation, happily past (hear, hear)—he, with that keen interest evinced in all with which he graciously connects himself, inspected our new home and approved the encouraging and hopeful conditions under which the Academy continues its appointed task. On that occasion no preparations were made, no deviations from the normal work-a-day habits took place. Our students were silent then, but to-day I know that they expect to be allowed presently to give vent to the long-suppressed welcome, and, therefore, although custom bids me discourse, this annual statement of events past, and yet to be looked forward to, shall be related as concisely as I can. Let me say at once that if increase in the number of our pupils is any criterion, then our flitting to the North-West has more than amply justified itself, because we end the session with a record roll—one larger by far than can be shown at any period of the ninety-one years of the School's existence. (Cheers.) That fact suffices to vouch for the energetic spirit it maintains, as well as the evident confidence in



its ability to face the varying, pressing claims of modern education as they may present themselves. But it calls, above all, for fullest recognition of the earnestness and skill of the teachers, to whose enthusiastic work we are primarily beholden for the successful continuation of its reputation and prosperity. (Hear, hear.) I believe that the pangs of defeat and the elation of success are felt by them as keenly as by the youngest student here. But before subjecting them, or their pupils, to either of these affecting conditions, I must record any changes which have come to pass in the Governing Bodies and the personnel of the teaching service. To the Board of Directors has been added a name celebrated in English music. Mr. Herbert Sullivan (hear, hear), who had already given very generous proof of his goodwill towards the School in which, we are proud to remember, his famous uncle was partly educated, has now attached himself still more nearly to us by accepting a seat on the Directorate. (Cheers.) An unusually extended list of resignations has been received during the year. By reason of advanced age and ill-health, the Committee lose a highly-esteemed member, and the students a much-loved professor, whose connection with us dates back many years, and whose roll of distinguished pupils, here and elsewhere, is probably one of the largest. Need I say that we part with Mr. Fred Walker with deep regret? Three other valued professors, to whom we owe great thanks for past services, have resigned. Our old friend, Mr. Henry Lesingham, left the elocution classes, which he conducted with a vigour quite astonishing for his age, and Mr. Ernest de Munck, the well-known 'cellist, also retires from active duty, while Mr. Auguste Pelluet, Professor of the French language, after twenty years of excellent work, elects to go to Canada, and takes our best wishes with him to his new home. When last I referred to the famous harpist, Mr. John Thomas, as 'one of the earliest students of the Academy, whose love for the old School had ever been in active evidence,' I hardly thought that retirement was so soon to be followed by death. His name is always kept before us by that Welsh Scholarship which he founded, and which will continue to benefit his young countrymen and women for time to come. Unfortunately, I have one more similar and sad event to mention in the unexpected removal of the genial actor, Mr. Richard Temple, whose long connection with the Savoy Theatre in its palmy days brought him that recognition of his talent which will be remembered as



long as the familiar series of operas remain the household words they undoubtedly are. As these empty chairs have already been filled, I turn to the more cheerful and promising page upon which the names of the new-comers are written. An excellent performance of 'As you like it' proved that the appointment of Mr. Acton Bond as Director of the Dramatic Class had been both a wise and a popular one. (Cheers.) The majority of the characters were taken by female students, and it surely argues a considerable amount of experience to successfully transfer young ladies into aged men, old Adams, shepherds, and clowns. But Mr. Bond probably found his difficulties much lightened by their protean adaptability to circumstances. (Laughter.) With him is joined an ex-student, Mr. Cecil Pearson, in the teaching of elocution. 'Le Nozze di Figaro' was given by the Operatic Class in a wholly satisfactory manner. Mozart's tuneful simplicity is highly deceptive—his unaffected music seems the very easiest to sing or play—whereas musicians know only too well that it is a far more severe test of both technical skill and musicianship than any other; and it has the unfortunate faculty of remorselessly laying bare our defects. All the more credit to those concerned in that performance, at which the excellent stage-management was due to Mr. Cairns James, who will, I hope, give many an example of his skill on our boards in the future. (Cheers.) The name of another ex-student, Mr. Victor Booth, has also been added to the list of professors of the pianoforte, and that of Mr. Percival Driver to the singing department. Mr. Henri Bosc will now take charge of the French Classes. Lastly, the Very Rev. Canon Edgar Sheppard, Sub-Dean of the Chapels Royal, whose amiable services to music and musicians are so generally known, has very kindly consented to act as Honorary Chaplain to the Academy. (Cheers.) Last year was a somewhat agitated one, unavoidably full of the hurly-burly incidental to an important change of scene, but none of us have found the season of comparative tranquillity which succeeded it one whit less interesting. A gentleman who was taking his daily exercise on the treadmill was heard to observe, 'Activity is not always progress,' and I am inclined to agree with him, because we were only too thankful to return to that normal state of methodical order, under which only can the best results be achieved. And we are now enjoying all these exceptionally propitious conditions which have been devised for, and are at the



disposal of, the pupils. It is for them to appreciate and avail themselves of these advantages, not in sporadic spurts and spells, under some momentary impulse, with a prize in view, but steadily and without slackening of pace, which is not quite uncommon in the present day. I do not suggest that we are perfect—no human institution is—but it would be difficult indeed to invent many further facilities for the study of the Art we profess to teach. The Chamber Concerts, Operatic and Dramatic Performances afforded many opportunities of definitely testing the acoustics of our new Hall under varied conditions, and showed in every necessary respect such satisfactory results that the Academy can only congratulate the architects upon an exceptional success which has been ratified by the numerous artists who have performed in it. (Hear, hear.) While on this subject I must publicly thank those ex-students—some 200 in number, I am told—who, in remembrance of former days, have most generously handed to the secretary, Mr. Renaut, the large sum of £500 for the exclusive purpose of handsomely decorating the Concert Hall. (Cheers.) This gracious proposal will be acted upon immediately. And the lady whose name I have had so frequently to mention here throughout many years—to whom we owe the magnificent Threlfall Memorial Organ—completes her great gift by the addition of a fine case for the instrument. (Cheers.) When we meet again after the recess in such dazzling surroundings, I only hope that we may find it in us to live up to them, and that all these ‘fine feathers’ will make ‘fine birds’ of you. (Laughter.) I am drawn to the centre of gravity—the point upon which the chief interest of the day is concentrated, for naturally these young folks find ‘metal more attractive’ in the tokens which solidly and practically represent their individual progress, as well as the results of many keen, competitive wrestlings which cause—quite unnecessarily, I think—a number of sleepless nights and dyspeptic symptoms to the strictly impartial and anxious judges, the examiners. My own health suffers less, for, luckily, I am personally concerned with but a single one of these decisions. To be sure, it is in connection with a prize which, from the nature of the qualifications demanded, may be considered as the ‘Blue Ribbon’ of the School. It argues the combined wisdom of a Solomon and a Daniel to select that particular student who answers to the test of being distinguished as the foremost in ‘general excellence, assiduity, and industry during the year.’



I confess that the census of opinion which I take among my colleagues, the professors, has invariably the effect of thoroughly obscuring my vision (laughter), and confusing any opinion I may have arrived at. I find little comfort in the multiplicity of counsel. However, as yet, my judgments in the case of the 'Dove' prize have always been upheld, and in the present instance will, I have no doubt, be received with acclamation. My selection falls upon a young lady of marked and varied talents. I do not know whether to classify her as a singer, a pianist, or as a composer. The recipient of many prizes and certificates of merit in each of these branches, our Macfarren Scholar has always placed herself at the disposal of her fellow-students as an experienced accompanist, and generally she has served as a model of that quiet, unostentatious industry than which no better influence upon others can be found, and which I assure you I appreciate very much. So I award it to Miss Ethel Bilsland. (Loud cheers.) There still remain one or two items of a pleasant nature to announce. They tell of gifts from some of those friends who help the endeavours of the Committee by their kindness. The interest in us of our friend, Mrs. Burgess, never fades—nor does the memory of her daughter here—and she adds to her previous large benefaction to the Students' Aid Fund another annual sum of ten guineas. (Hear, hear.) Mr. Hunt institutes an annual prize to go to a female elocutionist, who excels in a selection from the works of—I hesitate—but I would dearly like to think that I am right in saying Shakespeare, and is won by Miss Gertrude Hammond for the first time. (Cheers.) Then there is the generous act of the Trustees of the fund dedicated to the late Mr. D'Oyly Carte, whose name is inseparably linked with the Gilbert and Sullivan Operas, and his oft-shown goodwill towards English musicians. These gentlemen have given us the residue of that fund for the purpose of founding Scholarships in connection with our little stage, and we are thus enabled to offer free tuition in the Operatic Class to four students. This welcome encouragement to the Cinderella of British music is received with deeply appreciative thanks. It assists, in a measure, in doing our small part towards a very desirable end. Our colleague on the Committee of Management, Mr. Philip Agnew, is good enough to offer an annual prize of ten guineas to male pianists who have been students for the last six terms: and the music to be played at these competitions—the first of which will take place at



the end of next term—is to be exclusively from the pens of living British writers. (Hear, hear.) Besides being a most capable pianist himself, Mr. Agnew is evidently also a good sportsman, for he hits two birds with one shot. This new stimulus to the male students has the additional merit of counterbalancing a similar prize, which I had the pleasure of speaking about twelve months ago, given annually by another member of the Committee, Mr. Edward Nicholls, to the female students, who will, I know, be just as pleased as if this slice of good fortune had been theirs. Mr. Nicholls's prize has been won at the first competition by Miss Harriet Cohen. (Cheers.) That the pieces to be performed, in Mr. Agnew's case, shall be of native workmanship is a timely proviso and happy thought, for it is not infrequently urged that British composers, while busily productive in other departments, have hitherto neglected the pianoforte. Personally, I do not think so. That statement hardly holds good at the present moment, when much brilliant music for the instrument is being written by some of our best composers. Be that as it may, all such incitations to excel in this, or in any other field, are to be hailed by those who—like myself—are persuaded of that high degree of native capacity which may be very well admitted without further doubt. I hope I am not committing an indiscretion in saying, in the presence of our young friends, that the question is often put to me by some of those who profess a keen interest in the Art, 'Have you any talent in the Academy?' (Laughter.) The answer is, as perhaps may be surmised, a non-committal and cautious one, 'Come and see for yourselves.' But they don't. And it is precisely that want of courage, or will, to form a personal opinion, and the ingrained habit of following the lead of any of the latest modish whims, that so effectively help to keep alive a singular lack of credence in, or concern for, the abilities of our own people. The ancient tradition may be dying slowly, but it certainly does possess quite extraordinary powers of recuperation. There is too much so-called 'soul' and too little knowledge about. Personally, I cannot imagine one without the other, but we are distinctly running to 'soul.' Perhaps this candour will prepare for me a rather unhappy series of declining years, and I may reap a whirlwind of undesirable consequences. Nevertheless, at the risk of being as monotonous as Edgar Poë's 'Raven,' I shall go on repeating 'Come and see.' A very few words more and my tale



is ended. I cannot recall a single similar occasion when I have had to conclude it without the telling of some noteworthy accession to our already large list of Scholarships, nor has that good luck deserted me to-day. (Hear, hear.) These accumulating trusts, with their specific conditions and stipulations, occupy no inconsiderable portion of the Committee's time and thought, but in the case of the last bequest, received under the will of the late Mr. Gowland Harrison, the responsibilities are divided between the Royal College of Music and ourselves. The, to both Institutions, personally unknown donor left the large sum of about £5,000 in order to found a Scholarship, of lengthy tenure, in favour of the best violin student. Naturally, the details of such an important trust require very careful consideration. This is not the only gift of the kind which we share alternately with the great South Kensington School, whose splendid work in the common cause has always commanded not only our respect, but our admiration. Such rivalry as exists between us is purely an artistic one—wholesome, no doubt, for both of us. And the thought brings much more than contentment at the end of a quarter of a century's occupation of my post here, that during that period amity has developed into a thorough, mutual understanding—into a personal and loyal companionship. (Cheers.) Joined by that far-reaching combination for which our united powers of imagination and invention could find no more graceful name than the 'Associated Board,' over which Sir William Bigge presides so effectively, and to the great relief and, I will say 'alleviation' of Sir Hubert Parry and another Principal, surely this desirable state of friendship must be to the enormous general advantage of Music in this country, indeed, throughout the Empire. (Hear, hear.) Among the numerous instances in which the College has shown its good fellowship and kindly feelings towards the sister-Institution, let me finally refer with sincere gratitude to the admirable performance which was given early in the year under Sir Charles Stanford, of an English Opera, 'Colomba,' by a young composer who is still to be found among the students of the Academy. (Cheers.) And now, Your Royal Highness, I ask permission to let the successful ones pass before you, and take their awards from their President's hands." (Loud cheers.)

At the conclusion of the Principal's speech, His Royal Highness, having been escorted to the platform, presented the numerous awards and prizes to the students.



MR. ALDERMAN COOPER then said: "Ladies and Gentlemen,—I esteem it a great privilege and, at the same time, a great honour to propose a vote of thanks to His Royal Highness The Duke of Connaught for so kindly presenting the prizes to our students this afternoon. (Cheers.) We are all very proud of our President, and I am sure he is a man who would not like me to proclaim his virtues in public, but I may say, with deep respect, that we all hold him in the very highest esteem and even affection. (Cheers.) We are not likely to forget him when he goes again to Canada. I know you will be pleased to hear, students, that His Royal Highness has consented that the fine Concert Hall at our new building shall be known in future as the Duke's Hall. (Cheers.) I have great pleasure in proposing a most hearty vote of thanks to His Royal Highness for so kindly attending here this afternoon and distributing the prizes." (Cheers.)

SIR WILLIAM E. BIGGE: "I have the great honour and privilege of seconding the vote of thanks to His Royal Highness The President, just proposed by Mr. Alderman Cooper." (Hear, hear.)

The motion was carried unanimously, with cheers.

THE DUKE OF CONNAUGHT, who was very cordially cheered on rising to reply, said: "Ladies and Gentlemen,—I thank you very much for the vote of thanks which these gentlemen have proposed and seconded and which you have so warmly received. I think it requires no words of mine to assure you of the very great pleasure with which I find myself here to-day—this great day of the Royal Academy of Music, and which is looked forward to from one year to another. May I say, and I hope I may say it in your name, how very much we have appreciated the excellent, though short, programme of music which we have had the pleasure of listening to this afternoon? (Hear, hear.) May I even say it was too short? (Laughter and cheers.) I think of all the programmes of music I have heard performed here by your students this of to-day showed a great advance on what I have heard before, and I do congratulate Sir Alexander Mackenzie and those who performed so charmingly on the very excellent manner in which they carried out their really very difficult tasks. It is difficult to particularize, but as one who takes a great interest in wind-instrument playing, I may say that I was specially pleased with the way in which that trumpet was played. (Cheers.) The two young people who played at the pianoforte, which was almost too high for them—(Laughter)—played most



charmingly, and them also I congratulate. (Hear, hear.) Ladies and gentlemen, I hope that your attendance here to-day shows, as mine does, the interest you take in the valuable work that is being carried on by the Royal Academy of Music. (Cheers.) It is well worthy of public support, and I am happy to think that now we have got into that splendid new building, which I had the great pleasure of inspecting some two or three months ago, we shall never be short of pupils in the Academy. In fact, you no doubt observed, you who have been before to the annual prize distributions, that the prize-giving to-day took longer than on previous occasions, for the very good reason that there were more recipients. (Hear, hear.) Ladies and gentlemen, I think we here in England have every reason to be gratified with the steady advance music is making. It is not only that there is more music, but that there is better music—(Hear, hear)—and I think we owe a great deal to our two colleges—the Royal Academy of Music and the Royal College of Music—for this great advance. (Cheers.) Many of us are devoted to music, many of us do not know the amount of drudgery it entails, but we all recognise that however gifted and talented a person may be, if he wishes to succeed he must do thoroughly what he sets out to do, and it is probably more necessary in music than in any other profession. (Hear, hear.) As a former very humble amateur, I know very well what a great amount of work it meant, and therefore I can thoroughly appreciate what all these young people are going through. I wish them success in this Academy and success when they leave it. I have only one bit of advice to give them, and it is this—never give up practising. (Cheers.) You are never too old to practise, and you must always keep at it if you wish to be at the head of your profession. (Hear, hear.) Ladies and gentlemen, I thank you very much for the very kind reception you have given me to-day, and I can assure you again what a great pleasure it has been to me to have been able to distribute the prizes on this occasion.” (Loud cheers.)

The proceedings concluded with the National Anthem.













